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## THE HOLY CITY

1,600 Feet in Length

BEAUTIFULLY TINTED

Special Rates

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**Pittsburg Calcium Light & Film Co.**

Pittsburg, Pa. Rochester, N. Y. Des Moines, Ia.



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I have just secured the exclusive western agency for

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NEW FEATURE FILM FROM SELIG!  
I have just seen Selig's newest feature film, called

"THE HOLY CITY."

And it is a gem of the first water—the kind of film that will not only pack your theatre, but will raise the general tone of the whole moving picture business.

1,500 Feet

And every foot of it a crackjack. Write to any of my offices. First come, first served. I've got more copies of this new feature film than any other reuter in the United States.

THAT FEATURE FILM

"Great Goebel Tragedy"

And "Trials of Caleb Powers"

Belongs to the Laemmle Film Service—no one else has it—no one else can get it—You can rent it from any of the Laemmle offices—it's the one best bet of the year

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CARL LAEMMLE, President

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THE KINEMATOGRAF

LANTERN WEEKLY

The representative magazine of the English Projection Trade

Free copy on application

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Tottenham Street, London, W., England

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"SONG SLIDE SERVICE  
THAT SATISFIES"

and that is the

NOVELTY

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DEPT. V.

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All matters concerning the Association—requests for information, complaints, etc., should be referred at once to . . . . .

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OFFICE OF THE SECRETARY

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NEW YORK CITY

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ESTABLISHED 1894.

PRICE, 5 CENTS  
THIRD YEAR

Published by the FILMS PUBLISHING CO.  
36 East 23d Street, New York

MAY 9, 1908  
WHOLE NUMBER 107.

# VIEWS AND FILMS INDEX

## TIMES HAVE CHANGED—BUT

our film service is still the ideal one, which is continually enlarging our big list of pleased customers. It will pay you to write us.

W.M. H. SWANSON & Co.

Member of FILM SERVICE ASSOCIATION

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That increases the Box Office receipts. Letters from our patrons will convince you that we give the best service at the minimum price. Write for our New Catalog and Film Prices today.

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Crawford Theatre 14th & Locust Sts. 214 Levy Bldg.

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OFFICE OF THE SECRETARY

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(FOR ALTERNATING CURRENT)

The best and most improved ELECTRIC CURRENT

SAVER—73% by actual test.

Best Results. Simplest Mechanism. Gives no Heat. No Rheostat required.

Cheaper than any. \$50.00

IT IS NOW WORKING WHERE OTHERS WERE THROWN OUT.

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Manufacturer of Everything Electrical, Wholesale and Retail,

"From a Needle to a Battleship"



RELEASED: MAY 4th

## THE BRIDE'S DREAM

A story beautifully told and finely staged.

Length, 825 Feet

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Two tramps, an old box, a phonograph horn and fun to the finish.

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## Metal Slide = Carriers

Cannot burn or break. The most useful and practical Slide Carrier on the market. Fits any machine.

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Lile Motion Picture Machines, 926-928 Market St.  
Films, Slides and Stereopticons Philadelphia, Pa.

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We supply only what is good in films

WE LEAVE THE JUNK FIELD TO OUR COMPETITORS

Rochester, N. Y. Pittsburg, Pa. Des Moines, Ia.  
**Pittsburg Calcium Light & Film Co.**

## VIEWS AND FILMS INDEX

An independent weekly publication devoted to the trade interests of moving pictures, slot machines and allied industries.

VOL. III. No. 17. MAY 9, 1908. WHOLE No. 107.

Published by  
**FILMS PUBLISHING CO.**  
310 East 23rd Street New York

Terms: Two Dollars per Year in advance. Postage free to all subscribers in the United States, Canada, Mexico, Hawaii, Porto Rico and the Philippines.  
Foreign: Four Dollars per Year in advance, postpaid.

ADVERTISING RATES		
(Subject to discount on time contracts.)		
Whole Page, 11 1/2 x 9.	.....	\$54.00
Half " 6 1/2 x 9.	.....	42.00
One-Third " 4 1/2 x 9.	.....	28.00
Quarter " 3 1/2 x 9.	.....	21.00
Eighth " 1 1/2 x 9.	.....	10.50
One Inch, single column.	.....	1.85
Want Department	Three cents per word, minimum 75 cents.	

Remittances should be made by express or postal order, check, or registered letter. Cash sent otherwise is at the risk of the sender.

European Agent:  
INTERNATIONAL NEWS CO., Bremen, Building,  
Chancery Lane, London, E. C.

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## THE AMENDED SCHEDULE.

The manufacturers operating under the Edison license held meetings in New York City on Wednesday and Thursday, April 29 and 30, and decided upon very important measures affecting the future of the Film Service Association. The result of the conferences show that the manufacturers are in constant touch with situations affecting the moving picture industry and thoroughly resourceful for all emergencies.

After June 1, 1908, the perplexing sliding scale affecting the purchasing of films will be a thing of the past. There will be but two rates at which films will be sold—the list price and the standing order rate. The list price will remain 12 cents per foot. All purchasers who do not place a standing order will pay the 12-cent rate. Buyers who deal on standing orders will pay a flat price of 9 cents per foot (a discount of 25 per cent.), whether they place an order for one or more prints. But they will secure an additional advantage in the form of an additional discount at the expiration of three months from the time the schedule goes into effect. Standing order customers who uphold their orders, make prompt settlements and otherwise abide by the terms of agreement during the months of June, July and August, 1908, will be entitled to an additional rebate on purchases made during that period of ten per cent.

The manufacturers also considered propositions to reduce the time of notice required to cancel or reduce standing orders. It was contended that many film renters found themselves handicapped by being required to give the 30 days' notice provided for by the agreement, so it was decided to reduce this to 14 days.

It was also decided to promote the convenience of the film renters who maintain authorized branches. Heretofore a concern has been obliged to place a standing order for each of its branches similar to that placed for its headquarters in order to secure direct shipments to the respective

branches. The manufacturers have decided that this is no longer necessary. A concern placing a standing order may now have part of it shipped to headquarters and the balance shipped direct to its respective branches, provided, however, that the branches are established and maintained in accordance with the agreement.

The manufacturers are certainly deserving of compliments for the enterprising and unselfish spirit displayed in the changes they have made. It shows that they are on the alert for the best interests of their customers.

Patience needs no encouragement. Ambition needs no incentive. Neither do the manufacturers operating under the patent license, nor the Film Service Association, require a boost. It may be remarked with perfect propriety, however, that both are doing quite well. The bulkiness from the Independents would indicate otherwise, but, making all fair concessions to everybody, the conservative judgment must decide that the licensed people are not only holding their own but are gradually getting a hold on the other fellow's as well.

For several weeks under current reports have had the Film Service Association included in the eyes of its enemies, as pictured by them in the trade, it has been on the verge of dissolution, dissolution and rapid decay. It has been painted in every color emblematic of failure and creditable tears have been shed in profusion for the friends (?) who were foolish (?) enough to associate themselves with it. How mournful it was to contemplate that so many good men had pinned their faith to a schedule that was gradually reducing them to penury (?). The Independents were seriously planning a meeting at which to express their condolences when the Film Service Association decided to hold a wake of its own. The members were asked to pull themselves together and take part in it. They did. And what was the result? What the Independents predicted would be a funeral proved to be a jubilee. In answer to the question as to whether the schedule in force should be upheld and maintained ninety members voted in the affirmative and but twenty in the negative. It is as clear as anything can be that the spirit of dissatisfaction has by far had more nourishment and growth outside the Association than in it.

Of course the skeptics and the opposition have their explanations and excuses. The vote of almost 5 to 1 carries no weight in their eyes. Listen to their explanation: The concerns who voted to sustain the schedule did so to cover up their own cut-rate methods. No one with common sense would give such an argument a moment's thought, but it is only fair to say that there is just as much good judgment, honesty and business acumen and integrity represented in the prevailing side of the Film Service Association, as can be compiled by the opposition. Sieve the membership of the Film Service Association and that of the Independents and look upon the result. The pioneers and veterans, as well as the hard-working builders and promoters of the mov-

Mr. Exhibitor, do you know why your competitor has all new pictures? It's because he gets the VIEWS AND FILMS INDEX every week and knows what's what. How about you?

ing picture industry will be found with the Association. Shake down the Independents and you will find a handful of men who but a short time ago gabbled in the moving picture business as a speculation and side issue and whose erariums gradually enlarged as the possibilities of the business opened before their speculative gaze.

The greatest exposure of the opposition by the Film Service Association has failed to materialize. The hard mouth of its existence opens with confidence and projects a sound and clear as good management and results can make them. The center or exhibitor who allows himself to be persuaded to a different view of the situation is foolish. The men at the helm know their business and those dependent on them have full confidence in their leadership.

Heretofore the manufacturers of moving pictures have depended solely upon the photograph copyright law for protection against infringement on their productions. At the manufacturers' meeting held in New York City last week it was decided to ask for a copyright law covering their pictures. This would not affect the copyright law of L. Dyer, but it has been argued that it would make the matter in fact. It is claimed that the copyright law are made void. The copyrights now only cover the pictures as photographs.

Clip the item and paste it up for convenient future reference. With the opening of the fall and winter season of 1908-1909 the moving picture business will enjoy the greatest boom in its history.

## FROM THE "CITY OF BROTHERLY LOVE."

Apparently referring to our last week's editorial, "How to Get the Worst of It," our Philadelphia friend writes as follows:

ANENT THE WHIRLWIND.

Wheeler of the wheel to Quakerdom, hurry it along, the cause of the matter is that those who from the beginning betrayed their trust, may reap as they sowed.

It is said that one of the so-called Independents are trading as such, whereas in reality, they are practically "forces" for traitors in the association.

One man, who formerly worked for a few dollars weekly, has suddenly enriched and purchased about 400 feet of film, his employer including him, safe and sound. He, however, did not retire from the association.

It is reported that one of the Independents will to be seen at the American Bazaar while his partners are Independents. They are very considerate to some times are "all" and "I need der monish." This enterprising firm, it is reported, offered \$1,000 per year to a recently formed Association of Philadelphia Exhibitors providing they would agree as a body to rent exclusively from them when a rebate of five dollars per week was guaranteed to each member.

The Independent of the Philadelphia Bazaar, who is a "force" and the "force" applied him for "ways that are tricky," etc., etc.

Philadelphia is ripe for the house cleaning. Begin to read then work your way west. Root out the traitors and perjurers quickly that those who remain, when exposed, may have before them as a horrible example the fate of those who sold out for thirty pieces of silver.

## SELIG FILMS

Don't fail to secure that peer of all pathetic productions

## "THE BLUE BONNET"

LENGTH 925 FEET

A beautiful presentation, properly introducing the Salvation Army.

WILL BE RELEASED MAY 7th

## THE SELIG POLYSCOPE CO.

45-47-49 E. Randolph St., CHICAGO, U. S. A.

Are you receiving our weekly film subject synopsis?

## ★ Geo. Méliès "Star" Films ★

All our subjects bear our TRADE MARK

Our films are fully protected by patents and supplied only by members of the FILM SERVICE ASSOCIATION.

(OUT LAST WEEK)

## A Mistaken Identity

LENGTH, 355 FEET. A comical and amusing subject. PRICE, \$42.60.

TO BE RELEASED MAY 12th

## IN THE BARBER SHOP

LENGTH, 180 FEET. PRICE, \$21.60.

## A Lover's Hazing

LENGTH, 168 FEET. Two highly comical subjects. PRICE, \$50.16.

Let us hear from you if you wish to receive our weekly bulletins.

**GASTON MÉLIÈS** ENTERPRISE OPTICAL CO.  
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# ERRATA.

In our last issue, in the article on the history of the cinematograph, it is stated that Marcy, the inventor, in experimenting with photographic plates, used half a thousand of them. It seems that the printer could not realize that it might be half a million, so he—well, anyhow, it should have been that.

In the article by Roys on current savers, the word on twenty-fourth line from the top in the second column should have been "line" instead of "live;" (our printer wanted to show he's no dead one.) In the same column, fourth line from the bottom, "amateur" should have been "ammeter."

# REMOVALS.

Enterprise Optical Company, of Chicago, Ill., has removed its quarters to 83 or W. Randolph Street, in that city. The New England Film Exchange, of Boston, Mass., is now located in new quarters, at 611 Washington Street.

# FLÉET FILM ARRANGEMENTS.

The Kalem Company will make an extra delivery this week Saturday of the Fleet Pictures just taken on the Pacific coast. On Friday the regular issue—*The Under Dog*, will be made as usual. The Fleet pictures are made up of scenes covering the whole tremendous reception of Admiral Evans and his men from San Pedro, Los Angeles, and Santa Barbara to San Francisco. The sample which has been shown by the Kalem Company in their New York studio is of beautiful photographic quality and the action partakes of the remarkable enthusiasm characteristic of the entire visit of the fleet to the Western coast. In order to make the earliest possible delivery the Kalem Company has arranged to have Pacific coast members of the Film Service Association supplied direct from San Francisco, through Miles Bros. The middle West will be supplied from Chicago, through William Wright, 90 Auditorium Building; and all other points from New York.

# PITTSBURG COMPANY EXPANDS.

The Pittsburgh Calcium Light Co., of Pittsburgh, Pa., announce that they have established a distributing depot in Toledo, Ohio, from which they will supply a film service as from any regular branch. The new quarters are at 1109-1120 Ohio Building.

# NEW PARK IN NEW YORK CITY.

The old vacant lot at 110th street and Fifth Avenue, New York, which was the old Polo Grounds, is now to be converted into an amusement park by the Woods Production and Amusement Company. A moving picture theatre in the open air within the grounds ought to prove a profitable venture, as it is certain that the resort will draw immense crowds from the great East Side tenement district, and the thousands who visit the upper part of Central Park which is directly opposite.

# INVENTOR OF ECONOMIZER REPLIES.

The technical war among the inventors of the various current saving devices goes merrily on. Last week Herman E. Roys fired his broadside at J. H. Hallberg, but the latter retaliates:

New York, N. Y., May 1, 1908.  
Editor of Views and Films Index.

Dear Sir:—  
On page 8 of your May 2nd issue there appears a letter entitled "Comparisons and Criticisms" referring to current saving devices to be used in connection with moving picture lamps. As your correspondent takes exception to certain statements which I made in an article entitled "J. H. Hallberg on his Electric Economizer" on page 4 in your April 25th issue, I beg to submit the following information to your readers.

There are several styles of current saving devices possible for the control of alternating current moving picture lamps. The most commonly used device is the choke coil, and this is the device referred to as the Reactor and Rheostaticide in your correspondent's letter.

The choke coil is composed of a quantity of sheet iron so constructed that there will be one or more air gaps in the iron circuit. Around the iron there is wound insulated copper wire, which is connected in series with the moving picture lamp, exactly as would be the old rheostat. When a moving picture lamp operates on a rheostat, the power factor is between 90 and 95 per cent. When the moving picture lamp is operated on a choke coil connected in series with the arc on 110 volts, the power factor is about 40 per cent. Due to this low power factor a reduction in the actual watts required for the moving picture lamp is effected, but the apparent watts are still the same as with the old rheostat. Without going into details, it is sufficient to say that the lower the power factor, the greater electric light plant capacity must be provided by the electric light company; and the greater will be the disturbance in the candle power of lamps installed on the premises of neighbors of moving picture theatres. This fact can best be emphasized by informing your readers that most of the well-managed electric lighting companies will refuse to connect up any choke coil, or similar device, connected in series with the moving picture lamp, and it is only a matter of time when all choke coils will be ordered off the electric lighting companies' systems, as being a disturbing element.

For your information, I may say that the New York Edison Company will not permit the use of any choke coils on their system, and I know of only one or two which have been installed on trial, with the result that the "HALLBERG ECONOMIZER" is now being put in, as fast as the installations can be made.

In regard to the amperage required, I beg to say that I have no doubt that the Reactor or Rheostaticide can operate with 25 amperes, or less, but as either machine is connected in series with the arc, it is evident that you will get only 25 amperes at the arc, which is,

of course, too low current for practical purposes. Therefore, if you want 40 to 50 amperes at the arc, it is absolutely necessary that the fuse should be large enough for 45 to 50 amperes, when any form of choke coil is used.

Not so with the "ECONOMIZER." The "ECONOMIZER" is built to receive the electric light company's current into one coil. Another absolutely independent and separate coil makes new current of heavy amperage for the moving picture lamp. Therefore, I can use a 25-ampere fuse on the line, and receive between 40 and 50-ampere current through the arc, which is just what is required. Due to this advantage, among others, my device has been approved by the Department Water Supply, Gas and Electricity of New York City.

In regard to the gross weight of the "ECONOMIZER" being 100 pounds and the weight of the Reactor being only fifty pounds, I beg to respectfully suggest that this is another reason why the purchaser gets more for his money when he buys the "ECONOMIZER," and I take this opportunity to further state that the extra weight of the "ECONOMIZER" is not in the case, but in the high grade imported electrical steel used in the construction of its core, and in the large and liberal amount of copper used in its coils. Due to its peculiar construction, the "ECONOMIZER" has to be nearly double the capacity of all other current saving devices, but the extra cost counts for nothing when all of its other advantages are taken into consideration.

I believe that the above will further explain some of the statements which I have made, and I trust that your correspondent will now understand that in setting forth the low power factor of this device, I do not in any way infer that it does not save current, as the current saving qualities of the choke coil depend altogether upon its low power factor.

It seems to me that your correspondent has confused the terms "efficiency" and "power factor" in referring to the saving effected by his Reactor. The principle of the "ECONOMIZER" is radically different from all other current saving devices, and as it represents a new invention and development, it is not surprising that some of the advantages which I claim for it should be criticized, as the claims and guarantees which I make for the "ECONOMIZER" are certainly extraordinary as compared with the claims which can be made for other current saving devices. I guarantee results and can back up all statements I make.

Respectfully yours,  
J. H. HALLBERG.

# SHARP CORRESPONDENCE.

Following is a letter sent Roys by Hallberg, which speaks for itself:  
Mr. Herman E. Roys,  
1368 Broadway,  
New York, N. Y.

Dear Sir:—  
I have read your letter entitled "Comparisons and Criticisms" on page 8 of

the May 2d issue of the VIEWS AND FILMS INDEX.

I just want to ask you one question—Is the Royal Reactor a choke coil connected in series with the arc?

A reply to the above should reach me before Friday. If you do not make a reply, I take it for granted that your device is a choke coil connected in series with the arc.

I take the precaution to send this letter by registered mail, so that you will be sure to get it and I ask you to also register your reply, as I have been requested to make an answer, by the Editor of the VIEWS AND FILMS INDEX, to your article, and my answer must be ready by Friday afternoon. I enclose stamps, amount ten cents for reply.

Yours very truly,

J. H. HALLBERG.

P. S.—If your Reactor is not a choke coil or if it is not connected in series with the arc I will be pleased to have you show the apparatus to me, so I may not do your device an injustice.

J. H. HALLBERG.

Here is the reply.

New York, May 1st, 1908.  
J. H. Hallberg,  
30 Greenwich Ave.,  
New York, N. Y.

Dear Sir:—

Your letter of the 29th inst. at hand and contents noted, in reply will say that as you do not state your intention of buying a "ROYAL REACTOR" I do not see that it is necessary to answer your questions, also I do not think it is necessary to exhibit my apparatus to you, as two or three other manufacturers have tried to copy my device on account of its great saving of current, and again I do not wish to give you any valuable information so that you can better your apparatus at my expense and knowledge gained by years of experience.

If you wish to buy a "ROYAL REACTOR" which is the best current saver on the market, I will sell you one for the regular price, \$50.00.

In answer to my letter in the VIEWS AND FILMS I advise you to stick to facts, if it is possible for you to do so, as I am going to make you prove your statements.

Yours very truly,

HERMAN E. ROYS.

# SHOWS GOOD FOR CHILDREN.

There is no more earnest worker for her community than Mrs. Odessa Rayler, of Muncie, Ind. In a lecture on "The Effect of Character of Popular Amusements, Including the Five-Cent Theatre," delivered before the Women's Christian Temperance Union, she plainly declared in favor of the nickel show, presumably, judging them in general. "The five-cent theatres are a great agency for good; they are inclined to keep men from saloons and other evil resorts, and they give good, wholesome entertainment at a cheap price." Children should be permitted to attend them.

# NEW THEATRICAL PROBLEM

AGE OF MECHANICAL AMUSEMENT

By WALTER P. EATON.

Turn the crank, or press the button, and do whatever it is you do to start the thing, and let the morning glories sound. Put in the "record" of Palestine's "Victory," for we would be joyful upon this glad some Easter morn. Every drama has long had one god from the machine. But hereafter the whole drama will come from a machine. Shakespeare and "The Girl Behind the Counter," no longer shall depend on poor, human players for interpretation. Mechanics has conquered. Art enters on a new era. The banner of progress flutters in the wind of an electric fan.

Canned music has for some time past been a commodity of culture. Canzo is available in the humblest home. Tetrazini warbles from the back porch, and from the oak stand between the glass flowers on the mantel and the red plush photograph album on the black walnut table Melba throws off "Caro Nome" with all the creamy perfection of tone of a disk revolving under a metal needle. Mrs. Stuyvesant Van Cortlandt Osgood Smith of Roselle Park sits on her veranda on a warm summer evening listening to the soothing buzz of the mosquitoes and the Toreador song from "Carmen." Her neighbors on the left, whose tastes are vulgar, are enraptured by "Will You Love Me in December as You Do in May?" Her neighbors on the right hand have no music on their front veranda. Bessie has taken the band around to the back porch. Bessie is a caller. Let us not lift the veil of kindly twining vines, nor peep from behind the ash barrel. The band is playing beautifully the "Merry Widow Waltz."

But the possibilities of canned culture in the art line are only beginning to be realized. There are untold possibilities in the new plan, just announced, of mechanical drama, interpreted by moving pictures and a giant talking machine. The scheme is simple: "Hamlet" is enacted by E. H. Sothern or Eddie Foy or some other competent interpreter, supported by a company of Shakespearean players, in front of a camera and a talking machine loaded with blank disks. When the play is over there is a complete record of it. All you have to do is to hang a sheet up anywhere, put a giant morning glory into the talking machine, set the things to going, and a performance of "Hamlet" just as good as the original—nay, better, for it will cost you only ten cents, maybe, and the man who works the machines can hurry over the dull parts as fast as he wants to; also he can play it backward and get an entirely new drama! The records can be reproduced at will, and all over the broad land, from Park Row and Fourteenth street to Cripple Creek and Pawnee, R. L. the immortal tragedy of our Aron Swan can be played by the multitude, their souls exalted, their ideals made more lofty, their appreciation of Art deepened

and broadened, their pocketbooks hardly affected at all.

Just what the effect of canned drama will be on the theatres and vaudeville houses remains to be seen. The moving pictures alone have been working havoc this year or two past. The Old Union Square Theatre, for so long Keith's stronghold of vaudeville, and the Twenty-third Street Theatre, supposedly an equally popular vaudeville house, have both been converted this winter into "Bijou Dreams," given over to the ten-cent moving picture show. There isn't a city in the country of any considerable size now which does not have its moving picture theatre, and moving picture machines travel around, like a troupe, among the smaller towns. The managers of the "ten, twenty and thirty cent" shockers have been complaining all winter that the moving picture houses have hurt their business. "Nellie the Beautiful Cloak Model" is less alluring at half a dollar than a series of moving pictures and "illus-trated songs" at a dime. So the industry has thriven, and prepared the way for goodness knows what invasion of canned drama.

The Sun's reviewer was drawn along Fourteenth street the other evening by a delirium of a light, which wriggled round and round the world "Motion," like a golden worm. He got safely past Huber's and the Dewey, where seductive posters depicted three maidens entirely prepared for bathing in every respect but a place to bathe in; and found himself in front of a brilliantly lighted, gaudy, but clean entrance. Ten cents was the price of admission. For 20 cents ladies might secure box seats. Inside was an auditorium (with a balcony) supplied with 520 comfortable seats. There were uniformed ushers, who had considerable difficulty in finding any vacant chairs. In place of a stage was a great screen whereon the familiar moving picture scenes were being thrown.

One of these pantomimic dramas represented a touching domestic tragedy, evidently in Brittany, in which the husband came unexpectedly back from a sea trip. Lover went out at the window as hubby came in at the door. But the irate sailorman ran faster than the lover's horse. He caught the offender, beat him, put him in the bottom of his cart, and sent cart, horse and lover over a cliff into the sea. Just how the picture of this climax was secured without seriously incommencing the horse is a question for the S. P. C. A. to settle. At any rate no mel-drama ever finished with a more irreproachable moral.

After this somebody came before the audience and sang a touching ballad, while more or less relevant vaudeville stationary this time, and adored as Steiffen never dreamed of—appeared and dissolved one into the

next on the screen. The ballad was all about a forsaken maiden "in a village by the sea." He loved, but he moved away. The house was invited to join in the chorus, which contained among others the following couplet, eloquently ungrammatical:

"Now the moon don't seem so bright,  
For she's all alone to night."

Then there were more pantomimic dramas by the picture machine, most of them evidently taken in Paris, and all ending with a mad chase of somebody by everybody else. Also there were more ballads as touching as the one about the vitagraph Annabel Lee. The whole show lasted nearly an hour, and at the close your eyes didn't ache so badly that you couldn't mistake Luchow's for the subway station.

This theatre, which holds 520 people, gives fourteen performances a day, and if it is filled each time, as is said to be the case, it takes in around \$5,000 a week. The expense of the machine is probably about \$300 and there are a few salaries to pay, as well as light, heat and rent. But, making all possible deductions, it is easy to see why Keith & Proctor abandoned vaudeville, where the weekly salary list for performers alone reached up into thousands, for the ten-cent moving picture show. Such competition as this ceased to be a joke.

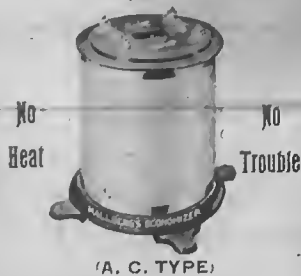
And if the moving pictures alone, with their rough, pantomimic faces, can attract so many people, though they long ago ceased to be a novelty, it may well be asked in all seriousness what will be the result when they are combined with speech by a talking machine and depict, not hap-hazard farce, but ordered drama. That will give them a charm of novelty again, a new lease of life. If they have already turned vaudeville out of the Union Square Theatre, are they destined to convert the Empire into a home for canned drama and solve the vexed problem of who shall direct the New Theatre in Central Park West? And if we are to have canned drama, why not canned opera, with Oscar Hammerstein as the great phonograph impresario? This is a mechanistic age. We play our pianos by machinery. Let us so act our plays and sing our operas, and be done with it. Sooner or later we shall write our plays by machinery too. In fact, several living playwrights have made a very good beginning in that direction.

After all, none of us remains pleased with a rattle, tickled with a straw, till the end of our days. We vote and raise babies and build Babylonian piles of steel and stone all over Manhattan Island and wire for newspapers and read them. But we love to watch the wheels go 'round just the same; we pore over pictures, and when the pictures move we are tickled into raptures. Of course, it is not nearly so wonderful that a picture can move as that a man can. The most intricate picture machine ever invented is less marvellous than the least skillful acrobat who performs on a vaude-

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ville stage. The most perfect talking machine ever perfected is less of a wonder than the human throat. But unfortunately we can all move, our sometimes lack of grace concealed by the kindly coverings of convention; and we all have larynxes. So we marvel less when we set our limbs in action than when a picture moves, and less when we make a noise than when a noise is made by machinery. When he does something, when she does something, we accept the deed as a matter of course. But when it does something—lo, a miracle! And we gape like children. Besides, it costs us only 10 cents!

That last fact is not to be ignored by the playwrights. The managers can look out for themselves. They generally do. But the playwrights need protection. Canned music is no more threatening to the royalties of dramatic authors if it gets the start all signs now predict. Some of the playwrights realizing this took an active part in the recent copyright hearing at Washington. Others apparently do not realize it; and those who do not are the authors whose work is most likely to be in demand for canning purposes. Presenting a play by moving pictures and a talking machine may not be art, but if people pay money to see the performance, and if because they pay less money they are less tempted to witness the play adequately presented, the author should surely have redress in substantial form. Canned drama will have to figure on the statute books of the nation. That much dignity is its destiny.

Meanwhile the Yale University Dramatic Association goes right on digging up unplayed classics to present, just as if the doom of the man acted drama were not sounded. They are coming to the Waldorf to-morrow to present a free translation of Gogol's comedy, "Revizor" ("The Inspector"), which in Russia and on the Continent has been a classic since 1836, but which, so Prof. Phelps declares—and we cannot dispute him—has never been played anywhere in English. The Yale Dramatic Association has given very good accounts of itself in years past. Among its productions have been "The Second Shepherd's Play," Heywood's "The Fair Maid of the West," "The Critic," the first part of "Henry IV.," and last year Ibsen's "The Pretenders." The men have gone about their work with a thoroughness and an enthusiasm which suggested that their culture was not canned. Perhaps education will be the last thing furnished by machinery. Perhaps after the Broadway theatres are all given over to the moving picture, talking machine drama, our universities, like Oxford the home of "lost causes and impossible loyalties," will still practise the forgotten art of play acting by means of the living form and the human voice. And now and then some antiquarian will journey thither and come back to number of their strange, old fashioned customs at Yale or Harvard, perchance to write a book that will have an enormous sale (manufactured) and be read by machines which by that time will have been installed for the purpose in every household.

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### MAINE SHOWS PROSPER.

The moving picture tidal wave which has been sweeping over the Country has struck Maine and in all the large cities in the State there are at least one or more of these picture houses. Portland has four devoted to the show pictures, while at the two big theatres they frequently form an attractive part of the bill. No sooner is one house started when there are rumors of another. The latest is that a picture show is soon to be opened on one of the side streets down near the water front.

When the first application was made for a license to operate a moving picture show in Portland many shook their heads and were heard to say, "It will never go here."

many innovations and novelties that are sure to result in radical changes in the picture house business.

### FORTY-SEVEN DOLLARS DAILY.

Edward P. Reynolds, Thomas E. Brown and Frank Lux, proprietors of a five-cent theatre on West Washington street, Indianapolis, allege the profits which might have resulted from the operation of the theatre for sixty-three days amount to \$3,000, which amount they ask as judgment in a suit filed in Superior Court. The defendants of the suit are Josephine M. Schaf, Joseph C. Schaf and Madeline Maus, owners of the property occupied by the theatre. The theatre proprietors set out in their complaint that they have a lease for five



This is the Lyman (Mass.) house of the Olympic Amusement Company, opened recently. The theatre is doing a rushing business. It seats 1,475 people, and music is furnished by an orchestra of five pieces, vaudeville being introduced between pictures. The concern also controls the Dreamland, in Lynn, and another Dreamland at Revere Beach, both of which are under the supervision of A. E. Lord, while E. H. Horstmann is manager of the house here shown.

Notwithstanding these predictions, this house has been twice enlarged since it began business. Since the Savoy opened up the Portland Theatre has been transformed into a moving picture house, Dreamland has joined the class, and the last to bid for public favor in this direction is The Congress, which was formerly Congress Hall and has been converted into a picture house. The end is not yet. There is talk of a show house on Fore street and another one near the Union Station.

All these picture houses are well patronized, both afternoon and evenings. It is no wonder that the old time theatre managers are rubbing their eyes and wondering where it is all going to end. To add to their surprise is the way the vaudeville features are being introduced. Many of them see in this newest form of catering to the amusement of the public

### ANOTHER CHANGE.

Beginning this week the Keith & Proctor Harlem Opera House, which this season has sheltered the last of the Keith & Proctor stock companies in New York, will become a moving picture theatre under the name of Harlem Opera House Bijou Dream. This will make three Keith & Proctor theatres which have been transformed into houses for moving pictures within the last few months. It is reported that the Keith & Proctor Fifty-eighth Street Theatre is also soon to adopt the new system.

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## THEATORIUM CHANGES.

SAVANNAH, Ga.—The Crescent Theatre, closed on account of inability to pay rent, and shortly after the Dixie, another five-cent show, did likewise for the same reason.

ALLENTOWN, Pa.—Gilbert H. Aymar, who built and has managed the Pergola since its opening, has severed his connection with the company running this popular amusement resort and has made arrangements to open a moving picture entertainment in Norristown. The new enterprise will be ready for business on Saturday a week. Succeeding Mr. Aymar at the Pergola is Harry Knorr, who has successfully managed the Hamilton Roller Rink.

BIRMINGHAM, Ala.—J. J. Ferry, proprietor of a moving picture show on North Twentieth street, filed a voluntary petition in bankruptcy in the federal court. The liabilities are placed at \$4,099.65, of which \$295 is due the employees. The scenery and fixtures, which constitute the assets, are valued at \$430. Another moving picture show changed hands this week and another one changed hands last week.

NEWBURGH, N. Y.—Notices have been posted announcing the sale at public auction of 150 chairs which formed part of the furniture of the moving picture theatre opened during the past winter in the building owned by John Egan at 148 Broadway, northeast corner of Johnston street. The sale will be made under a chattel mortgage given by Samuel Miller, Arthur Braunstein and Celia Monroe, former proprietors of the theatre, to Isaac Coleman.

BANGOR, Me.—The moving picture theatre, which has been conducted at Society Hall for some time past, by Sp. Clair, Stanton & Co. of Old Town, has been discontinued for the present. It is expected that it will start up again in about two weeks.

BRIDGEPORT, Conn.—The firm of Ross & Earle of Bridgeport, which has conducted a penny arcade in that city, filed a petition in bankruptcy in the United States district court, giving the amount of its assets as \$2,011, which is \$200 less than the debts. Among the assets are the contents of the arcade, reckoned as being worth \$1,900.

BELLAIRE, W. Va.—The ownership of the Carroll Nickelodeon on Belmont Street, has changed hands. J. Carroll having sold out to Elvin Earley, who will endeavor to improve on the policy of the house. It is the original place of its kind in the city.

TOLEDO, Ohio.—The Luna, a moving picture theatre at 340 Summit street, was closed on order of Mayor Whitlock. The recent investigation revealed that the house had violated the safety regulations pertaining to heating an electrical appliance.

TOPEKA, Kas.—S. R. Wells has concluded a deal with the People's Amuse-

ment Company, the owner of the new Novelty theatre, whereby he has secured a lease of this one playhouse for the rest of this year and for the succeeding five years beginning August 1st. With this lease, and for which he paid a fancy figure, Mr. Wells will have a free and untrammelled control of the theatre for the next five years and he will run it as the home of the highest class of vaudeville that comes to this section of the country. He will continue to book his shows in conjunction with the Sullivan-Considine vaudeville circuit. And now that he has a free hand in the management of the house he proposes to give even better shows than those which have been seen there and almost without exception they have been of an unusually high order.

Heretofore Mr. Wells has been managing the theatre for the People's Amusement Company, which consists of himself, John H. Atwood, H. W. Mehl and W. W. Hooper of Leavenworth. This company also owns the Orpheum theatre at Leavenworth, another vaudeville house, and it has just been leased to Maurice J. Cunningham of that city.

N. Y. CITY.—The "Eureka," a five-cent show at 114th Street and Madison Avenue, has closed its doors, unable to stand against Harry Altman's house, at 108th Street, the lights from which threw a dark shadow over its competitor.

ST. JOHN, N. B.—The Princess Moving Picture Theatre has been sold by C. H. McLean to a joint stock company, the officers of which are F. C. Wesley, president; George Snelgrove, secretary treasurer, and C. H. McLean, general manager. The directors are the president and general manager, F. MacLure Sclanders, W. H. Sharp and George G. Wesley. The purpose of the company is to operate moving picture or amusement houses throughout Canada and the United States. The Princess has paid its former owner handsomely, and similar prosperity is contemplated by the new company in their enlarged sphere of operations.

ELWOOD, Ind.—The plethora of moving picture shows in this city and the lack of moving coin caused the firm which recently purchased the Crystal and reopened a new theatre known as the "People's," to suspend business. Elwood would not support three moving picture shows at this time. The People's was opened six weeks ago, managers of the similar concern at Noblesville buying the old Crystal equipment, and an effort was made to turn the tide of amusement patrons east on Main street, but without success.

OTTAWA, Ill.—The Five Cent Theatre on La Salle street has changed hands, a deal being consummated last Monday by which Frank Brown, the restaurateur, became the sole proprietor and hereafter will be conducted by him. It is a money maker and it is the general opinion that Mr. Brown will have as good success as his predecessors.

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A Useful Bead.....344 ft.  
A Day in the Life of a Suffragette.....442 ft.  
Mandrel's Peas.....721 ft.  
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Music Teacher.....410 ft.  
Sweden.....426 ft.  
The Hanging Lamp.....295 ft.  
Clog Making in Brittany.....410 ft.  
For Kate's Health.....426 ft.  
Diabolical Pickpocket.....459 ft.  
Harry, the Country Postman.....639 ft.  
The Poacher's Wife.....295 ft.  
A Disastrous Oversight.....344 ft.  
Under the Lively.....324 ft.  
Workman's Revenge.....623 ft.  
A Poor Man's Romance.....688 ft.  
A French Guard's Bride.....590 ft.  
A Miser's Punishment.....360 ft.  
Give Me Back My Dummy.....180 ft.  
Unwilling Chiropodist.....590 ft.  
Thirsty Moving Men.....442 ft.  
The Nomads.....377 ft.  
Engaged Against His Will.....557 ft.  
Useful Present for a Child.....475 ft.  
Hunchback Brings Luck.....393 ft.  
A Visit to the Public Nursery.....442 ft.  
Peggy's Portrait.....262 ft.  
Christmas Eve.....704 ft.  
Cider Industry.....393 ft.  
A Peaceful Inn.....541 ft.  
Will Grandfather Porgive?.....623 ft.  
Lottery Tickets.....311 ft.  
Wanted, a Maid.....557 ft.  
Champagne Industry.....524 ft.  
The Cossacks.....442 ft.  
Shanghai, China.....508 ft.

### VITAGRAPH.

A Mother's Crime.....447 ft.  
Tit for Tat.....475 ft.  
She Wanted to Be an Actress.....360 ft.  
The Flower Girl.....335 ft.  
Indian Bitters.....405 ft.  
What One Small Boy Can Do.....509 ft.  
Turning the Tables.....509 ft.  
Parlez-vous Francais?.....410 ft.  
Macbeth, Shakespeare's Sublime Tragedy.....835 ft.  
Dancing Legs.....480 ft.  
Jealousy.....840 ft.  
Dora, a Rustic Idyll.....460 ft.  
Who Needed the Dough?.....270 ft.  
After Midnight.....325 ft.  
Troubles of a Flirt.....395 ft.  
The Fresh Air Fiend.....445 ft.  
A Mexican Love Story.....460 ft.  
In Cupid's Realm.....690 ft.  
The Tale of a Shirt.....390 ft.  
The Money Lender.....890 ft.

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Fleet Pictures.....1,000 ft.  
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The Blue Bonnet.....Indefinite.  
The Old, Old Story.....1,000 ft.  
The Holy City.....1,000 ft.  
Man in the Overalls.....850 ft.  
Mishaps of a Bashful Man.....800 ft.  
Mystery of Diamond Necklace.....1,000 ft.  
Friday the 13th.....670 ft.  
Shamus O'Brien.....1,000 ft.  
A Dream of Youth.....390 ft.  
Swashbuckler.....325 ft.  
The French Spy.....920 ft.  
The Mad Musician.....480 ft.

### WILLIAMS, BROWN & EARLE.

The Faithless Friend.....525 ft.  
The Man and His Bottle.....350 ft.  
The Boarder Got the Haddock.....310 ft.  
Tricky Twins.....265 ft.  
Painless Extraction.....225 ft.

### ESSANAY CO.

Peck's Bad Boy.....1,000 ft.  
Don't Pull My Leg.....425 ft.  
Ker Clou.....400 ft.  
James Boys in Missouri.....1,000 ft.  
Lord for a Day.....889 ft.  
Hypnotizing Mother-in-Law.....552 ft.  
The Juggler Juggles.....418 ft.  
Well-Thy Water.....310 ft.  
All is Fair in Love and War.....823 ft.  
The Dog Cop.....585 ft.

### MELIES.

A Mistaken Identity.....355 ft.  
Long Distance Wireless Photography.....366 ft.  
A Night with Masqueraders in Paris.....363 ft.  
The Prophetess of Thebes.....458 ft.  
Humanity Through Ages.....1,000 ft.  
Why That Actor Was Late.....590 ft.  
The Dream of an Opium Fiend.....345 ft.  
The Genii of Fire.....310 ft.

### LUBIN.

The Bride's Dream.....825 ft.  
The Mysterious Phonograph.....505 ft.  
Stop That Alarm.....361 ft.  
Bride's Dream.....825 ft.  
The Fatal Card.....1,050 ft.  
Willie's Party.....450 ft.  
The Wrong Overcoats.....372 ft.  
Parents Devotion.....560 ft.  
Neighborly Neighbors.....395 ft.  
The Little Easter Fairy.....470 ft.  
Something on His Mind.....535 ft.  
The Mountaineers.....775 ft.  
Our Own Little Flat.....770 ft.



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### MOVING PICTURE SERMONS?

The Church Field Blooming.

The moving picture and illustrated song have taken possession of the civilized world, and more especially of the United States, as no other form of light amusement has in the past twenty years, there are people who believe the time is not far distant when the churches will have adopted the rolling film and colored slide as an adjunct.

It is not beyond the range of possibilities that the time may come when the preacher will devote a portion of his time to selecting his films and slides, trying them out on his machine and then writing his sermon to conform with the views he proposes to throw upon the screen in front of his pulpit.

Evansville, Ind., has started the ball a-rolling. Already there is one Evansville minister, Rev. W. G. Archer, of the Jefferson Avenue Presbyterian Church, who has adopted the illustrated sermon and the illustrated hymn and proposes to make them a part of the regular programme in his evening services in the future. He thinks there is no limit to the possibilities for good to be derived by using such methods in attracting the people and holding their attention after they are once inside the church. It is as essential to appeal to the eye as well as to the ear of the congregation.

The stereopticon has been used for years by ministers, teachers, missionaries, lecturers, and with a great degree of success. Why not the moving picture sermon and the illustrated hymn?

Really it does not seem to be indulging the imagination too far to suppose that the time will come when the only light in the church during the sermon will be that thrown upon the white screen from the picture machine, that the words and music of the hymns will be magnified on the screen and read from there instead of from the hymn books, that the moving pictures will portray the biblical stories as the minister talks, that biblical playlets will be written and "acted out" before the camera for use in the churches just as comedies and tragedies are written and acted before the camera now to be used in the nickel theatres.

Always original in his methods, Mr. Archer believes that such a thing is possible and highly probable. He backs up his belief by the fact that moving pictures have been made of the passion play of Oberammergau and offered in theatres to the great delight of thousands. Because the picture film makers have not had their performers act the popular version of the Bible stories before the camera Mr. Archer has adopted what is known as the "dissolving picture slides to illustrate his sermons. For instance, the subject of his sermon this evening will be "Christ As the Great Physician." As he stands in his pulpit the operator of his machine will listen for cues which have been prearranged and from time to time will throw upon the screen

twenty-eight different views showing Jesus Christ as a healer.

Pictures of Christ curing the blind, healing the lepers, casting out devils, etc., will be used. The slides are made from paintings of the masters where ever possible and are placed upon the market by manufacturers of films and slides. But it is an easy matter for a photographer to make slides from any great painting and arrange it for use in a stereopticon.

When the congregation has assembled and the service is well under way Mr. Archer will pronounce that the good old hymn "From Greenland's Icy Mountains" will be sung. As the people are to join in the singing the lights will be switched off and during the course of the song twelve illustrations suggested by the words of the song will be thrown on the screen. "There will be people in the audience who will take away with them new and lasting ideas of that song which they never had before," says Mr. Archer.

These slides will be the only illustrations used during the evening which will actually show pictures of life. But there will be slides showing in large type the words and music of every song, and even though it is dark in the church hymn books will not be needed.

Mr. Archer had used the stereopticon to further the interests in Chattanooga he has managed, to advertise the college of which he was once business manager and in various other ways. He knows the fascination the illustrations have for the grown ups as well as for the children and is enthusiastic about the possibilities of this form of attracting people into the church and interesting them so that they will be anxious to return. Since not only the churchman but the world at large regards the Bible as one of the greatest, if not the greatest of all books ever written, he believes the film makers will in the future arrange to have Bible stories acted before the cameras and that they will become a popular mode of putting the teachings of the religion before the people.

Like other ministers he takes the position that the pictures will not take the place of teaching and preaching but that they will be a valuable aid. "We will get a better grip on the public," he says.

"We must adopt the church to the conditions," he continued in explaining his views. "Make the scheme purely biblical. Christ talked to the fishermen as a fisherman and to the shepherds as a shepherd. The people of to-day are picture mad, the newspapers tell us. Why not let the church use the pictures as an aid?"

"What a chance the hymn, 'The Ninety and Nine' affords for the maker of illustrated song slides. How much more vividly and plainly could the story of Joseph be told to the old as well as the young by moving pictures than in a sermon. As pictures are thrown upon the screen the minister could talk and emphasize certain points. Then a follow up system could be adopted to

further the work started by the impression secured from the pictures and sermon. The possibilities are, to my mind, without limit.

"The necessity of illustration is taken out of the sermon by using the picture. The preacher is given ample time to handle the facts. He knows his hearers are being impressed."

The use of illustrations made by Mr. Archer is probably not adopted by any other minister in the country. He has not heard of a similar plan. Though such a plan may be in use in some other city he has not heard of it but he is certain that he has one original idea, the use of a hidden stereopticon. He also hopes that some day he will be in charge of an institutional church in which there will be a hidden stereopticon operated by the minister from his pulpit. By installing electric buttons or switches on the pulpit he could manipulate the machine with the assistance of an operator hidden away in the rear of the church and thinks the pictures would thus be made more effective.

The scheme adopted by the Jefferson Avenue pastor meets the approval of his associates in other pulpits of the city.

"I am inclined to think the plan commendable," said Rev. William Reid Cross, of St. Paul's Episcopal church. "While such a service could not be held in our church a similar one could be carried on in our parish houses with good results, I believe."

"It's a splendid idea," exclaimed Rev. Mr. Kennedy, of Walnut street Presbyterian church. "I have used the stereopticon myself with good results. The system reaches the people through the eye as well as through the ear and there are some people who grasp picture explanation more readily than that which can be made by words."

"Anything that accomplishes good," said Rev. T. G. Brashear, of Park Memorial church, "is to be commended if the means is right. There has been a tendency, some people think, to make the church a lecture bureau but Christ used various illustrations to make himself understood."

"The idea is generally proper and commendable," said Dr. W. J. Dargy. "The pictures serve to hold and attract the attention, they make the service attractive, they aid the minister in making his sermon of the sort that leaves a good impression. I do not believe that pictures will ever become to be generally used in church services but the world is traveling rapidly, changing rapidly and in that my ideas may be wrong."

Listen to what Secretary Mogge of the Y. M. C. A. says on the subject:

"I believe that the moderate use of the stereopticon and of moving pictures for illustrated songs and sermons in the church will prove helpful in attracting, interesting and instructing larger audiences than the usual stereotyped service. Certain if modern conditions are handicapping the church in reaching the masses it is worth while to try any legitimate method to gain their attention. Numbers are not the only thing to strive for but a minister

must just as well preach to a crowded church as to a lot of empty pews. "Illustrated songs and sermons appeal to the eye as well as to the ear, therefore should prove more effective. The essential thing is to appeal to the heart and the convictions. Entertainment is not enough. Pictures will never take the place of preaching and teaching, but can be made a valuable aid. The church needs to be modernized to the extent at least of appropriating and applying the best things of the world that are of themselves clean, useful, and attractive to the securing of spiritual results. I think we make a mistake to let the devil have a monopoly on so many of the good things."

### HERE IT IS!

Before going to press we learn from a dispatch that the cinematograph is to teach Bible history to the peasants in a church in the South of France. Probably to add to the attractions of the religious services the curé of Condom has had cinematograph views made of the Passion Play, which is enacted yearly at Roquebrune, a village half way between Mont Carlo and Menton, in which the episodes of Bible history are enacted on lines similar to religious dramatic productions at Oberammergau. The church services in Condom are now up to date.

### PICTURE SHOWS HURT.

Charles E. Blaney, the melodrama manager, announced that he will devote the last week in May at his Lincoln Square Theatre, in New York, to a series of widely diversified offerings, aiming to decide what class of productions is most desired by the patrons of theatres where the best seats are sold for not more than \$1.

In making his announcement Mr. Blaney states frankly that the advent of moving picture exhibitions and cheap vaudeville, together with adverse financial conditions, have worked havoc with the popular priced theatres all over the country.

The six plays which will be produced are "As You Like It," "The Girl and the Detective," "The Dancer and the King," "Cinderella," "Faust," and one of the old Lloyd farces. All the dramatic times in New York and Brooklyn will be invited to pass on the merits of these plays, with the interests of the popular priced public in mind.

### MECHANIC'S QUERIES.

VIEWS AND FILMS INDEX.  
Dear Sirs:—

Being a mechanic, I always subscribe for the best papers pertaining to my trade, but being now in the moving picture business for two years there are some things that I cannot find out—not having served an apprenticeship in the business. Some operators will not tell you anything and clerks of moving picture machine manufacturers don't quite know. I think it advisable that you appropriate a corresponding column for managers and operators on questions asked and

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## TIT for TAT or Outwitted by Wit

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A tenderfoot who is somewhat of a fakir arrives in a mining town; is royally welcomed by the natives. The cow-boys play all manner of tricks on him. He gets busy himself and more than squares matters with the Westerners.

Length, 475 Feet



## THE FLOWER GIRL

Copyright, 1908, by The Vitagraph Co. of America.



A young girl earning her living selling flowers on the street is abducted by a villain whose advances she has repulsed. Her lover a mainly newsboy rescues her after a fierce struggle with the abductor and his accomplices. LENGTH, 335 Ft.



SATURDAY, MAY 9th

## A MOTHER'S CRIME

Copyright, 1908, by The Vitagraph Co. of America.

A poor widow with a sickly daughter is unable to procure medicine and proper food for the invalid. Driven to desperation she steals a clock and pawns it. She is arrested for the theft but after her story is told is released and given money for her needs.

Length, 447 Feet.

SATURDAY, MAY 9th

## She Wanted to be an Actress

Copyright, 1908, by The Vitagraph Co. of America.



A country girl aspires to become an actress. She leaves home dressed as a ballet dancer, and seeks a position at a theatrical agency. She is located by her parents who take her home and put her back at work which she is better able to perform.

Length, 360 Feet



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